



ESPRIT
ORCHESTRA

NO
REASON
TO
PANIC

SUNDAY, MAY 16, 2010

Jane Mallett Theatre
St. Lawrence Centre for the Arts

ALEX PAUK conductor
DONNA BROWN soprano

ENJOYING TONIGHT'S CONCERT?

Esprit's imaginative and creative programming continues in 2010-11. An exciting sensory exploration of music begins October 17, 2010 at our new performance home, Koerner Hall, at the Royal Conservatory of Music. Subscriptions for our 2010-11 are available tonight!

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SUNDAY, OCTOBER 17, 2010

8:00 p.m. Koerner Hall

Alex Pauk conductor

Wallace Halladay saxophones

Peter Chin dancer/choreographer

Larry Weinstein film maker

SUNDAY, JANUARY 30, 2011

8:00 p.m. Koerner Hall

Alex Pauk conductor

Teng Li viola

Elmer Iseler Singers

Lydia Adams artistic director

SUNDAY, NOVEMBER 21, 2010

8:00 p.m. Koerner Hall

Alex Pauk conductor

Russell Braun baritone

SUNDAY, MAY 15, 2011

8:00 p.m. Koerner Hall

Alex Pauk conductor

Marie Bérard violin

ESPRIT
ORCHESTRA
2009-2010
CONCERT SEASON



ALEX PAUK
Music Director and
Conductor

DIAMETRIC
FORCES

NO REASON TO PANIC

Sunday May 16 2010 8 pm Concert

Jane Mallett Theatre St. Lawrence Centre for the Arts

Alex Pauk, Conductor

Donna Brown, Soprano

PROGRAMME

<i>Vermeer Pictures</i>	(2005)	Louis Andriessen
From the opera <i>Writing to Vermeer</i>		arr. Clark Rundell
1.	<i>...when you stare into the light</i>	
2.	<i>Saskia's scissors</i>	
3.	<i>A quantity of natural ultramarine</i>	
4.	<i>They have opened up the sluices</i>	

INTERMISSION

<i>Orion</i>	(1979)	Claude Vivier
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INTERMISSION

<i>No reason to panic</i>	(2006)	Mayke Nas
<i>Gitanjali</i>	(1991)	R. Murray Schafer
for soprano & orchestra		
Donna Brown, soprano		

ESPRIT ORCHESTRA

ALEX PAUK music director & conductor

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Hazel Nevin Newton

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Richard Thomson
Gregory James

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William Cannaway (contra)
Elizabeth Gowen

HORN

Gary Pattison
Vincent Barbee
Diane Doig
Linda Bronicheski

TRUMPET

Stuart Laughton
Anita McAlister
Robert Venables

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David Archer
Herbert Poole

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Scott Irvine

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Stephen Clarke
Jeanie Chung

HARP

Erica Goodman
Sanya Eng

GUITAR

Jim Tait
James Brown

PERCUSSION

Ryan Scott
Trevor Tureski
Richard Moore (cimbalom)

VIOLIN 1

Fujiko Imajishi
(concertmaster)
Corey Gemmell
Anne Armstrong
Parmela Attariwala

Sonia Vizante-Bucsa

Erica Beston

VIOLIN 2

Hiroko Kagawa
Louise Pauls
Ron Mah
Joanna Zabrowarna
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Alexa Wilks

VIOLA

Nicholas Papadakis
Gregory Campbell
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Karen Moffatt

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Marianne Pack
Olga Laktionova
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BASS

Tom Hazlitt
Hans Preuss
Brian Baty
Joseph Phillips
Rob Wolanski
Natalie Kemerer

SELECTED BIOGRAPHIES

ALEX PAUK music director & conductor

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers



across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art Education Programme*, *Creative Sparks* mentoring

and outreach project, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

Read more about our Music Director and Conductor at www.espritorchestra.com.

FUJIKO IMAJISHI concertmaster

Japanese-born Fujiko Imajishi has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Competitions. Imajishi has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada Orchestra and the Esprit Orchestra. She has enjoyed a long association with Toronto's New Music Concerts with whom she gave the Canadian premiere of Ligeti's *Violin Concerto* in 1999. NMC's compact disc "Lutoslawski conducts Lutoslawski" includes her performance of *Partita* and *Chain II* recorded during the composer's final conducting appearance in 1993. Imajishi is a founding member and first violinist of the Accordees string quartet, whose recordings of music by Jean Papineau-Couture, Harry Somers and Alexina Louie have been released on the Canadian Music Centre's Centrediscs label. In November 2002 she performed *Anthèmes* for violin solo in the presence of composer Pierre Boulez on the occasion of the presentation of the International Glenn Gould Prize. In April 2003 she performed Ligeti's *Violin Concerto* with Esprit Orchestra. In 2004 she was featured in Arvo Pärt's *Tubula Rasa* with Esprit and performed Stravinsky's *Violin Concerto* for the National Ballet. In 2005-2006 Imajishi performed the Canadian premiere of 2 solo violin works by Elliott Carter with New Music Concerts. The Carter pieces have recently been recorded for a CD which was released to mark the composer's hundredth birthday in December 2008.

DONNA BROWN soprano

Donna Brown performs throughout Europe, North America, South America, and Asia, and she has collaborated with most of the world's finest conductors and orchestras.



She is also a highly accomplished performer of the Art Song and can be heard regularly in recitals and chamber music concerts. Ms. Brown has been filmed for television in opera and concert in Canada, France, Germany, England, Switzerland, and Japan, and many of her CDs have won awards. (Grammy, Diapason d'Or, Gramophone) After living 20 years in Paris, France, she moved back to Ottawa, Canada where she now resides. Ms. Brown was a visiting professor at the Yonsei University in Seoul, South Korea, the Fondacion

Schola Cantorum in Caracas, Venezuela, the Bachakademie in Santiago de Compostella, Spain, and has given numerous masterclasses throughout the world. She is currently a part-time professor at the University of Ottawa, and at the Conservatoire de Montréal.

COMPOSER BIOS

& PROGRAMME NOTES

VERMEER PICTURES

Louis Andriessen

An orchestral suite, arranged by Clark Rundell from Louis Andriessen's opera *Writing to Vermeer*, was given its UK premiere in November 2006 by the Royal Liverpool Philharmonic Orchestra under Rundell's baton.

With so few orchestral works in Andriessen's catalogue, *Vermeer Pictures* signals a major addition to the repertoire as well as providing a taste of the full opera. The four-movement suite, lasting 30 minutes, builds a composite of the opera's domestic scenes in Delft, where the three women in Vermeer's life write letters to the absent artist.

"Andriessen has called the opera his 'delicate, feminine daughter', and it is true that, in the suite dubbed *Vermeer Pictures*, there is little sign of the punchy, splintery neoprimitivism that is his signature style. Instead the music is mostly lyrical, and the presence of cimbalom, two pianos and two amplified guitars reinforces the bewitching radiance of the harmony... [Yet] there is still a bracing, confrontational tone beneath the surface. Like his musical godfather Stravinsky, Andriessen renounces as much as he embraces, and it is this tendency that gives power and focus to his time-travelling journeys between late Renaissance and jazz." - *Daily Telegraph*

BIO: LOUIS ANDRIESSEN

Andriessen originally studied with his father and Kees van Baaren at the Royal Conservatory of The Hague, before embarking upon two years of study with Italian composer Luciano Berio in Milan and Berlin.

In 1969 Andriessen co-founded STEIM (STudio for Electro Instrumental Music), a center for research and development of new musical instruments in the electronic

performing arts, located in Amsterdam. He helped found the instrumental groups Orkest de Volharding (Perseverance Orchestra) and Hoketus, both of which performed compositions of the same names. The Orkest de Volharding was originally conceived as a street band with a political agenda, the group has gradually evolved into a more conventional contemporary music ensemble, adding a conductor in the 1990's. Hoketus was an amplified musical ensemble. The group was

originally formed to perform Louis Andriessen's composition *Hoketus*, but remained together and began to perform music composed for the group by other composers (many of whom came from within the group's ranks). The group disbanded in 1987.



Andriessen's early works show experimentation with various contemporary trends: post-war serialism (*Series*, 1958), pastiche (*Anachronie I*, 1966-67), and tape (*Il Duce*, 1973). His reaction to what he perceived as the conservatism of much of the Dutch contemporary music scene quickly moved him to form a radically alternative musical aesthetic of his own. Since the early 1970s he has refused to write for conventional symphony orchestras and has instead opted to write for his own idiosyncratic instrumental combinations, which often retain some traditional orchestral instruments alongside electric guitars, electric basses and congas.

Andriessen's mature music combines the influences of jazz, American minimalism, Stravinsky and Claude Vivier. His harmonic writing eschews the consonant modality of much minimalism, preferring post war European dissonance, often crystallised into large blocks of sound. Large scale pieces such as *De Staat* ['Republic'] (1972-76), for example, are influenced by the energy of the big band music of Count Basie and Stan Kenton and the repetitive procedures of Steve Reich, both combined with bright, clashing dissonances. Andriessen's music is thus anti-Germanic and anti-Romantic, and marks a departure from post war European serialism and its offshoots. He has also played a role in providing alternatives to traditional performance practice techniques, often specifying forceful, rhythmic articulations, and amplified, non-vibrato, singing.

ORION

Claude Vivier (1948-1983)

Claude Vivier's tragic death on March 7, 1983 plunged the world into shocked mourning, a dentiment which time has muted into a sense of irretrievable loss, accentuated when works like *Orion* are heard performed.

Commissioned by the Montreal Symphony Orchestra, *Orion* was first performed on October 14, 1980 by this orchestra under the direction of Charles Dutoit. The following is an excerpt of the programme notes written by Claude Vivier for that event:

A melody on the trumpet, instrument of death in the Middle Ages. Destruction ecstacy-euphoria of egocentric despair. Beauty, pure beauty, sorrowful beauty, cosmetic, lacquered beauty or wild, monstrous and sexual beauty.

Orion, named after the constellation, consists of six sections: statement of the melody, first development of the melody about itself, second development of the melody about itself, mediation on the melody, memories of the melody and finally, the melody on two intervals. Eternal recurrence, like history with a capital H, always impatiently awaiting the return of its hallowed redeemers and of its dictators.

BIO: CLAUDE VIVIER

During his short and complicated life, Claude Vivier distilled a unique musical language from the sounds of many different cultures. The results are intimate, otherworldly, and refreshingly coherent. His surviving forty-some works are approachable yet constructed with relentless systematic rigor. Vivier's passions often took wild forms, but in his music, a balance of reflection and exploration gave his toughness poise and his intensity a spiritual integrity. He wrote a great deal for voice, preferring to cultivate a striking delicacy in the female voice while males emote with bravado and vigour.

Vivier studied composition with Gilles Trombley at the Montreal Conservatory between 1966 and 1970, and later with Karl-heinz Stockhausen in Cologne from 1971 to 1974. He also studied electronic music with Michael Koenig and Hans Ulrich Humpert. Vivier concluded his studies by traveling through Asia to absorb the sounds of Japan, Bali, and Iran, where he frequently put himself in danger through wilful acts of debauchery that clashed with local notions of decorum. Conversely, his music's spiritual quality became more pronounced, integrating his love of Gregorian chant with a fascination for the exotic song traditions and the musical textures he heard on the road. Drawing on these experiences, Vivier created an experimental sung language built on syllables culled from Eastern and Western languages. Words in the language had no meaning, but it suited his inclusive musical style perfectly.

Vivier ignored the avant-garde dictum against the expression of individuality through music. Both directly and indirectly, the themes of his compositions were inspired by his unknown family origins, his search for his mother, his religious vocation, his homosexuality and even his premature death. The forty-nine works composed during his brief career comprise the impressive legacy of an individual as passionate about life as he was about music.

His outstanding development as a composer earned Vivier the title of "Composer of the Year" in 1981, awarded by the Canadian Music Council. Vivier settled in Paris, where he composed *Trois Airs pour un opéra imaginaire*, a piece that embodies the superb synthesis of his mature style. His last work is the unfinished *Glaubst du an die Unsterblichkeit der Seele* whose thematic development converges in a dramatic way with the violent death of the composer. The interweaving of his personal and professional life, of the real and the imaginary, reveal an outstanding global awareness and define a possible future for humankind, for whom Vivier was a messenger, an aerolite passing through our world.



NO REASON TO PANIC Mayke Nas

Mayke Nas' *No reason to panic*, composed for the Royal Concertgebouw Orchestra as an intermission piece while the grand piano was being brought on stage defines the situation — “large machines and trucks beep when they drive backwards—string players leave the stage—the orchestra goes wild with cries of alarm—No reason to panic!”

When Mayke Nas' *No reason to panic* debuted, unannounced to the audience, *No reason to panic* served as a surprising entr'acte during a stage changeover in which the strings of the orchestra had to make way for the grand piano, that slowly rose from the catacombs.

"And suddenly this fresh music sounded, right through the hoisting of the grand piano. Flutes that played their ascending lines in different time-divisions, sometimes together with a piccolo. Pulsating double basses. Percussion, that was enlarged with a lion's roar, a howling drum. The conversations died down, the audience feasted upon this spicy intermediate course. The explanation came during the break. The composition turned out to be a commissioned new piece by Mayke Nas (1972) with the fitting title *No reason to panic*."

(Bela Luttmer in Volkskrant, 7 oktober 2006)

"And thus the worldpremière of *No reason to panic* sounded during the hoisting and dragging of the grand piano, composed on request of the orchestra by the young Mayke Nas, who is not only creating a furore in the Netherlands, but also abroad. In the line-up the violinists, who had to leave the stage momentarily, were missing, but with the last rows of the orchestra (winds, double basses and percussion) plenty of fine music could be made under the direction of Vladimir Jurowski" (Kasper Jansen in NRC, 7 oktober 2006)

BIO: MAYKE NAS

Mayke Nas (b. 1972, The Netherlands) studied piano and composition in Amsterdam, Tilburg, The Hague and Melbourne. She received commissions from amongst others Nieuw Ensemble, Schönberg Ensemble, Asko Ensemble, Ives Ensemble, Ensemble Aleph, Royal Concertgebouw Orchestra and Rotterdam Philharmonic Orchestra.



For her piece *(w)here*, written for the Asko Ensemble and co-commissioned by Festival November Music & Fonds voor de Scheppende Toonkunst, she was awarded the Matthijs Vermeulen Price of Encouragement 2003. For *La Chocolatière* - written for the Nieuw Ensemble - she received the Anjer Muziekprijs 2005.

Theatre, video, text and choreography are often an integrated part of her compositions. In 2005 she adapted *I Delayed People's Flights By Walking Slowly In Narrow Hallways* for four players, four chairs and four amplified chalkboards with live-electronics from Peter Handke's play 'Self-Accusation' for Percussion Group The Hague. In 2006, she revived the concept of audience-participation in the fluxus-inspired performance-piece *Anyone can do it* for six completely unprepared players, not necessarily gifted with any musical talent.

GITANJALI R. Murray Schafer

Programme note by R. Murray Schafer . Text on following page.

This joyful work for lyric soprano and orchestra is a setting of five of the poems from Rabindranath Tagore's ecstatic collection entitled Gitanjali. I had set one of these poems, "Light, my light," in the original Bengali in the third movement of Lustro (1972). In fact I once had a recording of Tagore singing this and other songs from Gitanjali, but my settings are very different. Tagore translated Gitanjali into English, with help from W.B. Yeats and advice from Ezra Pound. The success of the English version won him the Nobel Prize for Literature in 1913; he was the first non-European to win this prize, and when he heard the news he said, "So, they give it to a Hindu?"

Of all my works for solo voice, Gitanjali is undoubtedly the most ecstatic. The influence of Richard Strauss is perhaps more felt than actually present in the tonalities of the songs. I wrote the work for Donna Brown, a soprano with a serene and flexible voice.

The premiere was conducted by none other than my old friend Franz Paul Decker, who wasted no time in insulting both Donna and me.

First he recalled Son of Heldenleben: "Let me see... ven vas dat? I did it in Montreal and in Rotterdam. It had a disgraceful reception. Zay didn't like it at all!" He then picked out some passages in the new score that he thought should have been notated differently. He tore into Donna when she hummed a wrong note. "Do you have perfect pitch? No! Shall we ask za composer what he wants? He ought to know."

Donna sang the work three times: at the premiere in Ottawa, for a CBC recording and with Esprit Orchestra in Toronto, but my hopes for a wide acceptance of the piece were premature.

BIO: R. MURRAY SCHAFER

Born in Sarnia, Ontario in 1933, Murray Schafer has won national and international acclaim not only for his achievement as a composer but also as an environmentalist, educator, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the *World Soundscape Project*, as well as his 12-part *Patria* music thea-



photo by André Letur

tre cycle. His most important book, *The Tuning of the World* (1977), documents the findings of his *World Soundscape Project*, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of soundscape unifies most of his musical work, as well as his educational and cultural theories.

His other major books include *E.T.A. Hoffmann and Music* (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986). He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for the arts. In 2005 he was awarded the Walter Carsen Prize, by the Canada Council for the Arts, one of the top honours for lifetime achievement by a Canadian artist.

TEXT: GITANJALI

Rabindranath Tagore

ONE

Light, my light, the world-filling light, the eye-kissing light, heart sweetening light!

Ah, the light dances, my darling, at the centre of my life; the light strikes, my darling, the chords of my love; the sky opens, the wind runs wild, laughter passes over the earth.

The Butterflies spread their sails on the sea of light. Lilies and jasmines surge up on the crest of the waves of light.

The light is shattered into gold on every cloud, my darling, and it scatters gems in profusion.

Mirth spreads from leaf to leaf, my darling, and gladness without measure. The heaven's river has drowned its banks and the flood of joy is abroad.

TWO

Thou has made me endless, such is thy pleasure. This frail vessel thou emptiest again, and fillest it ever with fresh life.

This little flute of a reed thou has carried over hills and dales, and hast breathed through it melodies eternally new.

At the immortal touch of they hands my little heart loses its limits in joy and gives birth to utterance ineffeable.

Ages pass, and still thou pourest, and still there is room to fill.

THREE

When thou commandest me to sing, it seems that my heart would break with pride; and I look to thy face, and tears come to my eyes.

All that is harsh and dissonant in my life melts into one sweet harmony - and my adoration spreads wings like a glad bird on its flight across the sea.

I know thou takest pleasure in my singing; and I know that my song brings me into thy presence.

I touch with my song the edge of the far-spreading wings.

Drunk with the joy of singing I forget myself and call thee friend who art my lord.

FOUR

You came down and stood at my cottage door.

I was singing all alone in a corner, and the melody caught your ear.
You came down and stood at my cottage door.

Masters are many in your hall, and songs are sung there at all hours.
But the simple carol of this novice struck at your love.

One plaintive little strain mingled with the great music of the world,
and with a flower for a prize you came down and stood at my cottage door.

FIVE

I am here to sing thee songs. In this hall of thine I have a corner seat.

In they world I have no work to do; my useless life can only break out in tunes without a purpose.

When the hour strikes for thy silent worship at the dark temple of midnight, command me, my master, to stand before thee to sing.

When in the morning air the golden harp is tuned, honour me, commanding my presence.

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info@espritorchestra.com

Tickets: \$100 regular; \$150 patron.
A tax receipt for the maximum
allowable amount will be issued.

Food by Jamie Kennedy, auction
and so much more.

The Esprit Orchestra invites you to join us for **Benefête**, a spirited spring bash that features incredible music by the Juno nominated Cuban jazz ensemble the **Hilario Durán Trio**, delightful food by **Jamie Kennedy**, and of course wine, provided by **Cave Spring**. On **May 27** the Benefête will transform the stunning **Gardiner Museum** into a delight for the senses: a lively fête that will be the unofficial start to spring.